

# White Paper Report

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Tradeswomen Archives Project at CSUDH  
Vivian Price and Greg Williams

## 1. Project Summary

"Archivists can no longer remain the authoritative voice of knowledge; rather, they must engage as co-equals with the user and search for solutions together."

J. Gordon Daines III and Cory L. Nimer (Web 2.0 and Archives).

<http://lib.byu.edu/sites/interactivearchivist/>

The Tradeswomen Archives Project is an experiment using innovative approaches for the study and collection of digital and paper humanities materials from women who work in non-traditional blue-collar jobs. During the TAP project Level I grant, we created a proof of concept demonstration of an archival site that establishes a participatory process with communities of tradeswomen and researchers using social networking tools. It is a platform for a collection that uses virtual interaction with contributors who can upload their files in addition to physically delivering memorabilia into the archives. Social networking also offers the availability for users to expound on archival donations through tagging, crowdsourcing, and through the analysis of metadata. The collection is potentially the site for community as well as researcher dialogue on the meaning and context of archival materials.

The social networking approach to create a participatory archive is especially suited to the tradeswomen community, a dispersed group of several thousand who have already been organizing into groups online. Facebook pages by and for tradeswomen have proliferated in the last two years. The primary reason that the groups use Facebook is to overcome isolation, inform members of opportunities and events, as well as documenting tradeswomen history, most often through photos of people at conventions, community projects, and work. The Tradeswomen Archives introduces another aspect to the community, that of building a historical record of women's experiences in this sector.

There are collections of papers and oral histories of tradeswomen at a number of libraries, including the Tamiment library at NYU, the University of Washington, the Labor Archives in San Francisco, and a number of websites that display images and narratives about wartime Rosies, women who worked in the railroad, etc., but the Tradeswomen Archives Project at CSUDH

offers a uniquely large and growing physical and now digital collection for students, scholars, for the communities of non-traditional women workers, as well as others interested in labor and civil rights struggles.

We spent several months experimenting with a Facebook page and then launched a companion website. We studied the portal techniques of the Hurricane Digital Memory Bank (HDMB), <http://hurricanearchive.org/> that uses the open source software Omeka, to invite users to upload their stories and photos about Hurricane Katrina and Rita as a model for our website, with the innovation of linking the two pages together.

Our website went live in February 2010, and in March we convened a symposium inviting archivists, historians, information specialists, and tradeswomen to observe and analyze our project. We structured a one-day conference to discuss our experiences and consult with our participants about best practices that we could use to further develop our proof of concept and consider the implications of what we were doing for other archival projects. The full list of the symposium participants appears in the Appendix below.

Our symposium attendees engaged in a provocative discussion about the nature of participatory archival projects. Many of them had worked on web projects that brought users into dialogue with “experts” but using Facebook as a way for archivists and researchers to mobilize participation in donating to an archive was new. The discussion centered on how to promote co-curation and issues involved in fostering deep engagement among communities of tradeswomen and researchers. This involves both practical questions of how to contribute as well as broader questions of what to contribute. Elizabeth Yakel theorized further on the scholarly discussions of democratization of archives, and suggested that we examine the work of a number of authors who work on this question.

We were also directed to several websites that share various of the TAP goals. These include the Vietnam Veterans Center and Archives at Texas Tech <http://www.vietnam.ttu.edu/veterans/> the Triangle Shirt Fire page from Cornell <http://www.ilr.cornell.edu/trianglefire/> the Farmworkers movement page, <http://www.farmworkermovement.org/> and the local history page about Philadelphia <http://www.philaplace.org/> These pages offer various elements that that we used to improve our proof of concept website, including layout, searchability, usage of materials by viewers, and various ways of hosting interview tools, primary documents, and scholarly literature. The Vietnam Veterans Center and Archives page in particular provided ideas for tutorials and forms for interviews and oral history collections.

Following the symposium, we reviewed the literature and websites offered by our colleagues, and incorporated a number of the ideas of the attendees, including a set of questions for the online contributors to use to tell their stories. At Melina Harris’ suggestion, we also introduced the TAP project at a conference for Tradeswomen, Women Building California, which met in Oakland in May 2010. As a result of tradeswomen feedback, we created a video that runs on the website, explaining our purpose for the archives and inviting them to contribute. The Dean of the Colleges of Arts and Sciences came to one of the sessions of the symposium, and the University reported on the symposium in our Dateline Bulletin.

The Tradeswomen Archives Facebook page address is:  
<http://www.facebook.com/pages/Carson-CA/Tradeswomen-Archives/182586774318>

The Tradeswomen website is <http://www.tradeswomenarchives.com>

The Dateline article can be found here:  
<http://www.csudh.edu/univadv/dateline/archives/20100506/facstaffnews/partnership.htm>

The video is on youtube  
<http://www.youtube.com/user/Tradeswomenarchives#p/a/u/0/enybVEG44rU>

A presentation on the Tradeswomen Archives Project was made at HASTAC (Humanities, Arts, Sciences, and Technology Advanced Collaboratory) 2010: Grand Challenges and Global Innovations, held April 15-17, 2010, hosted by the Institute for Computing in Humanities, Arts, and Social Science at the University of Illinois. HASTAC 2010 was a virtual event held in a multiplicity of digital spaces instigated from sites across the globe.

[http://www.ichass.illinois.edu/hastac2010/HASTAC\\_2010/Presentations/Entries/2010/4/17\\_Using\\_Facebook\\_and\\_Web\\_2.0\\_Tools\\_to\\_Transform\\_Research\\_Methods.html](http://www.ichass.illinois.edu/hastac2010/HASTAC_2010/Presentations/Entries/2010/4/17_Using_Facebook_and_Web_2.0_Tools_to_Transform_Research_Methods.html)

## **2. Summary of Project Findings**

The most important finding we made was that building a digital archive is not so different from building a physical archive. Despite the public exchanges that happen relatively easily on Facebook, encouraging substantial participation in a digital space is an active process, not an automatic one. Facebook is not a static tool on which one posts a message on one's own page and sits back to wait for the results. Interest is produced in Facebook through interactivity with various sites and individuals, and by fostering an understanding of the various pulses, routines, etiquette, and needs of individuals and communities. Creating relationships online can be time-consuming, but a focused and consistent investment is important to achieve results/ Social networking can be unpredictable, but we found that it is a useful means for finding donors and participants willing to build a well-rounded set of archives. We also found that just as with creating a physical archives, it is important to couple web interactivity with other forms of traditional communication and relationship building.

We launched our Tradeswomen Archives Facebook page at the end of October 2009. While Facebook has its own internal problems, it is a user friendly and a familiar model to many. Much of our first stage centered on grappling with the use of social networking. Facebook fan and group pages are different, and each has its advantages. We used the fanpage so that it would appear on Google, but the disadvantages were extensive—namely that users could not share albums of photos, and fans could not be messaged as they can in group pages.

Existing tradeswomen Facebook pages offer many resources, including ways to contact people and a perspective on a certain community. They frequently include online collections of photographs from current and past activities. It is not clear how long these Facebook collections will be accessible, and they are not functional in the long-term for many reasons. They are not searchable, they don't have consistent forms of identification, they are not stable, but instead are dependent on the administrator and whims of the Facebook programmers. They are usually small files with limited resolution. Yet they have great value. The collections are part of a passion for documenting tradeswomen history, and can provide information about individuals, places, events, etc.. While not curated by archivists or individuals with the purpose of building a wide-ranging record, Facebook pages offer the building blocks for a major archive. An active archivist can use Facebook to invite entries, to comment on entries, to promote a particular action on Facebook or in real time, and to locate organizations or particular kinds of individuals to become

involved in an archival project. For example, one of the groups we wanted to bring into the archives was longshore women, but there was no page that we found specifically for or by them. However, we found pages in which longshore women posted to a mixed gender group, and we were able to find three women who were interested in communicating with us. They responded either by posting on the Tradeswomen Facebook page, or uploaded photos on the website. Two of these women are from the US, and the third works on the dock in Antwerp.

The Tradeswomen Archives companion website that we built furthers the goal of creating a digital dimension beyond what Facebook can offer in many ways, including a stable set of collections, a means of organizing items, a way to upload large files. Directing users to another site and asking them to go through time-consuming forms to upload their materials demands a more deliberate campaign to inspire people with the idea of creating a useful and important repository of women's history. To be successful, and to be of service, our campaign needs to be coordinated with communities of tradeswomen. We have begun to do this.

During our Level I grant, we studied social networking websites that had digital portals for collecting images and stories like the Hurricane Digital Memory Bank (HDMB), <http://hurricanearchive.org/> that became a model for our own website. How to structure commenting, tagging, and the optimum use of uploaded collections is an important part of what we want to experiment with as we continue to develop the website. We also are hoping to use animation to showcase the collections as a virtual museum, perhaps on the model of the Smithsonian [http://americanart.si.edu/education/picturing\\_the\\_1930s/](http://americanart.si.edu/education/picturing_the_1930s/). This was the second question we raised in our first grant, and we have found that there is interest in seeing such a showcase, but that this will take more funding for a flash designer.

Members of our symposium were helpful in stimulating us to adapt our website design to promote concerted types of interaction, and to be focused about what our goals were. Several of them pointed out the importance of finding ways to dialogue with tradeswomen to see what tradeswomen's goals for the archives might be, so that there would be more of a participatory process. Lynda De Roach suggested that we consider starting a diary campaign, so that women had a chance to share their feelings and experiences over time, which we plan to attempt in the fall of 2010. Jill Hurst-Wahl referred us to a Vietnam Veteran's page that included a set of interview questions, and this helped us move from a general prompt in our website to "tell your story" to include a series of questions. Catherine Kerst informed us about the "America Works" project that the American Folklife Center was planning, and reinforced the group's interest in seeing the archive challenge the top-down approach that many archives utilize by default because of the difficulties of communicating with potential users and participants. Beth Yakel called our attention to the literature on democratizing archives produced by Andrew Flinn and others.

Ultimately there are traditional questions facing us about how to build our archives, as well as practical ones, but we also face broader issues that are current in Humanities scholarship. TAP is an experiment in democratising knowledge creation, to invoke Andrew Flinn ('An Attack on Professionalism and Scholarship': Democratising Archives and the Production of Knowledge, [www.ariadne.ac.uk/issue62/flinn/](http://www.ariadne.ac.uk/issue62/flinn/). 2010). Pairing our website, tradeswomenarchives.com, with our Facebook page, Tradeswomen Archives, is an innovative venture that creates a kind of feedback loop among communities of women in non-traditional jobs as well as scholars, students, and interested members of the public. The use of Facebook to find community members and bring them to our website draws on some of the same ideas that private companies that Coca Cola or Frito Lay use to drive fans to their page. But while commercial sites

want to create loyal consumers of a product, we want to encourage co-curation and the production of community archives. TAP's structure, linking the Facebook page (and possibly the use of other Web 2.0 tools such as Twitter, Wikis, Flickr, Scribd and Screenshot programs like Jing) to the website page and the physical archives, and the interactivity they create is what will allow us to build a state of the art collection, driven by community input. In this way we are following Andrew Flinn's call for democratising knowledge through the exploitation of "technologies that encourage individuals to create and/or share their own historical content." Elizabeth Yakel, an early innovator of Web 2.0 Archives in the Polar Bear Digital Collection, described the shift in the hierarchy of knowledge creation when the archivist eschews the privileged position in an online community in order to increase both the archivist's and the community's effectiveness.

What is innovative about our project is that it not only uses the 2.0 tools for solicitation, comments, and display, but also as a portal for uploading materials, and even more importantly, for thoughtful and ongoing co-curation. Our symposium participants noted that all of their own archives, and those that they see as most closely comparable to what we are doing, still rely on a top-down approach to collecting and displaying materials.

We've noted that the umbrella of Web 2.0 tools allow us to make innovative use of new methods to attract contributors, gather materials and allow opportunities for wider community participation among scholars and others. Professor Eileen Boris compared the methodology of our project to the humanistic sociological approach of Participatory Action Research, in which researchers situate themselves in a community and work together with its members to create a research agenda and methodology. Isto Huvila (2008) stresses that the idea of the neutral archivist as opposed to the non-neutral user is a false dichotomy, and that the participatory archive approach needs to begin with that understanding. Huvila notes that understanding non-scholarly users of a site is an important part of a participatory action research project. "In a participatory archive the usability and find-ability of the resources is the number one priority. This then guides the practices of preservation and appraisal (not compromising them)." (Isto Huvila, "Participatory archive: towards decentralized curation, radical user orientation and broader contextualisation of records management." *Archival Science*, 2008, 8 (1), 15-36.) Huvila comments upon the necessity of collaboration between archivists and users, with the emphasis on users providing dense meta-data. Our archival project experiments with expanding the participation of donors and users by facilitating the emerging interests of communities of tradeswomen and researchers in archival documentation. By using popular culture methods of social networking, TAP seeks to galvanize and train non-scholarly users in knowledge creation, both in providing primary source material and meta-data, and engage with researchers in developing both a digital and physical archives.

### 3. Project History

TAP was founded by tradeswomen and former tradeswomen who approached the archivist at California State University, Dominguez Hills with the idea of a need for a home for the collections. Vivian Price, former union electrician, is the PI on this project together with Greg Williams, Director of Archives at CSUDH. Dr. Price remains active in the tradeswomen movement, and she and a number of other tradeswomen made the first substantial contributions to the collection.

This project began with discussions between the CSU Dominguez Hills Archives and Professor Vivian Price in late 2007 about how best to preserve the materials of several

individuals, researchers and tradeswomen who had generated documentation about the tradeswomen community. These included electricians, construction workers, and heavy equipment operators who have organized into various groups over the last two decades. CSUDH was able to bring four of these collections to the archives. A finding aid has been posted on the Online Archive of California. Three other parts of the collection are in various states of processing. These collections consist of materials relating to tradeswoman activism, work in various trades, connections to unions, trades education and a variety of other subjects. The collections also include film and video elements.

As the Archives and Professor Price focused on the processing of the papers, it became apparent that if this collection was to be a truly representative collection, there would need to be more accessible materials on tradeswomen on a national level. While attending various conferences and workshops was a good way to get the word out about the collection, a consensus emerged that new and interactive steps would have to be taken to collect on a national level. We began to consider that any and all so-called Web 2.0 social networks could be considered for inclusion, not only to get the word out, but also find a way to let the tradeswomen around the country interact with the archive and achieve a creator driven archive. A local initiative funded by the California Council for the Humanities: the Tradeswomen Address the Next Generation (TANG) project has been completed, collecting oral histories of Los Angeles based tradeswomen. With the award of the NEH Digital Initiative grant Level 1 we expanded the Tradeswoman Collection by generating a Facebook page in Fall of 2009 and a TAP website in February 2010. The Facebook page has 270 friends or participants. The website has resulted in a good deal of traffic and many donations of materials. While this is exciting, it has generated many questions and technical challenges. Lastly, the Level I project was completed with a lively and enthusiastic symposium on March 3, 2010. In attendance were scholars, tradeswomen, archivists and digitization and computer experts.

The idea to host the Tradeswoman Archive Project through Web 2.0 applications has always had the intent to generate more physical Tradeswoman collections and to experiment with the concept of welcoming a community to build an archive. This presents many practical issues for an Archive. An initial concern is how does one accession a scanned image that arrived electronically? There are more than enough archival principles that can be used to control excesses but in an Archive that traditionally has processed a collection and then left it alone to wait for researchers...electronic files dropping out of the sky can present concerns relating to deed of gifts, accession, quality of images, quality of content and other issues.

#### **4. Lessons Learned**

The Tradeswomen Archives Project has evaluated many Web 2.0 tools and each presents its own set of challenges. There are copyright issues as well as user-generated requests. We created a site to accept photographs and then adapted how we elicit our interest in simple stories and biographies that contextualize the images. We put up our Facebook page and didn't anticipate the frustration some users would have with being re-directed to our fledgling website only to find out they could only post 1 or 2 photos at a time when they were use to uploading 10 or 50 photos at a time on Facebook. We make it clear that there are other options for submitting large numbers of photos, and that the online site is best for focused kinds of uploads of images that illustrate related stories. Participants can bring in or mail cd's of large numbers of photos or the actual prints if they have a large collection.

One of the reasons our Facebook page grew so quickly is that we scoured the network for tradeswomen sites and contacted users for photographs, to become a fan, and to comment on discussions on our Facebook fanpage. We were quickly able to identify at least ten tradeswomen fan or group pages in the US, as well as ones in Australia, Canada, and the UK.

We realize that education about the value of archiving materials, and an explanation of how archives can be used is the most important thing we can do to encourage participation in our project. Melina Harris, President of the Sister Alliance, and a person who has created popular Facebook pages in the tradeswomen community and is active in national and local conferences and tradeswomen events, made that clear to us at the symposium. Tradeswomen are interested in networking and sharing information, and they also want to know that their materials and their perspectives can be preserved for the next generation, as well as provide a resource for researchers currently doing work that can address policy issues important to workers.

There are controversies in every community that are bound to surface in an interactive platform, and the more evidence that can be donated and viewed, the more substance there will be to explain and perhaps to contest. By making it easy to comment on the collection—easier than uploading new items—we have the potential to invite debate. While we are aware of the rules relating to Dublin Core and other metadata rules, we are also trying out an etiquette for online discussion of images that we want to promote for the website—also known as TWA, Tradeswomen Archives. We are trying to promote an online atmosphere that invites comments, but also solicits factual or interpretive kinds of comments on files, rather than the admiring or more congratulatory kinds of comments users are used to making on Facebook. We have several filters on the comment boxes as well as on the other input areas, so we are keeping spam down to a minimum.

While the principal investigators have extensive experience working with community groups--often marginalized groups with strong feelings about their history—it is apparent that often a community will collect everything it can get its hands on and leave it to the next generation of community members—or archivists—to puzzle it together and arrange and describe it. The introduction of Web 2.0 can easily answer many of these issues. If relevant upfront policies and organizational principals are applied the resulting collection can be accessible much faster than other long unprocessed collections. We understand there will be an extensive amount of planning and lots of fits and starts as well as experiments in dealing with the gathering of material. But we're also interested in how this archive will play out. In addition there are issues relating to getting the word out to the community, getting enough staff time for administering the archive and finally producing a product that will be of interest not only to the community but also historians and others.

It was gratifying to find the concept of community centered 2.0 Archives articulated by other researchers and archivists at our symposium, as well as among other scholars working with digital archives. Particularly relevant are the lessons derived by the creators of the Michigan Samaritan Scroll Archive regarding the notion that traditionally, archives have been founded through elite institutions for preservation and removal from the communities of origin. Citing the work of Malea Powell and Craig Howe, Hart-Davidson and his colleagues in Michigan fashioned their archives as a co-creation of community and scholars. Their work was advantaged by the presumably strong structure of the small, centrally situated Samaritan community whose



leadership became involved in a dialogue with the Michigan researchers and supported the project.

Embracing the democratizing approach to building an online archive with a dispersed community characterized by decentralized nodes of organizing has different kinds of challenges. We benefited greatly from the work that tradeswomen leaders like Melina Harris has been doing, inspiring women to use Facebook as a serious way of networking, using it as an organizing tool for virtual but also face to face events. We have also begun to work with annual tradeswomen conferences and with local organizations to further dialogue around the archives, using the facebook page to generate discussion about the uses of oral history, and engagement with the online and physical archives.

The Tradeswomen Archives Project has generated traditional collections and finding aids, a website that invites users from every corner of the tradeswomen universe to participate, and created an interactive forum through Facebook that fuels interest. Most importantly the concept and design of the Archives has been purposefully built with the consent and engagement of community members, users and contributors. It is readily apparent that the attempt to collect materials in an online environment can be daunting, but it is also apparent that collections can be generated through an array of online tools. The Tradeswomen Archives Project has successfully started the effort to engage community members. With the use of social networking tools, web tools and traditional archival practices we will continue to pursue ways to democratize and expand participation with the Archive.

## Appendix

### Symposium Participants (in addition to program directors)

- Stewart Baker, Library webmaster, CSU Dominguez Hills
- Dr. Eileen Boris, Professor University of California, Santa Barbara (via skype)
- Veronica Ciocia-D'Aquino, Library Intern, CSUDH
- Melina Harris, Journeylevel Carpenter, Seattle, WA.; Moderator, Sisters in the Building Trades.
- Catherine Hiebert Kerst, Archivist, American Folk-life Center, Library of Congress
- Jill Hurst-Wahl-Professor of Practice in Syracuse University's School of Information Studies
- Lynda De Loach, Archivist, George Meany Archives, National Labor College
- Danelle Moon, Archivist, San Jose State University Special Collections
- Catherine Powell, Director, Labor Archives, San Francisco State University.
- Dr. Laura Talamante, Assistant Professor of History, CSU, Dominguez Hills.
- Dr. Elizabeth Yakel, Associate Professor, School of Information, University of Michigan

facebook

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# Tradeswomen Archives

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Options

**Tradeswomen Archives via Jane LaTour-- an NPR piece on tradeswomen**

The Takeaway: Toolbelts and Hard Hats: The Road to Female Financial Freedom?  
– The Takeaway  
[www.thetakeaway.org](http://www.thetakeaway.org)  
The Takeaway is a national morning news program that invites listeners to be part of the American conversation. Hosts John Hockenberry and Celeste Headlee, along with partners The New York Times, BBC World Service, WNYC, Public Radio International and WGBH Boston, deliver news and analysis and help ...

June 13 at 11:00pm · Comment · Like · Share · Promote

**Tradeswomen Archives** Watch this short video about what we are hoping to do with our Tradeswomen archives page

Tell your stories

Creating Tradeswomen History

Get More Connections

Get more people to like your Page with Facebook Ads! Preview below.

**Tradeswomen Archives**

Your Text Here  
Vivian Price likes this.  
Like

VISIT OUR WEBSITE  
CLICK HERE

<http://www.tradeswomenarchives.com/>

Linking with our friends in the US and around the world to document the history and present of women in non-traditional blue collar jobs. Sponsored by grant from NEH Digital grant

Information

Location:  
1000 E Victoria  
Carson, CA, 90747

Phone:  
310-243-3013

Chat (32)

## Tradeswomen Archives Webpage

# TRADESWOMENARCHIVES.COM

WELCOME TO THE TRADESWOMEN ARCHIVES PROJECT

[Home](#)[Items](#)[Collections](#)[Participate](#)[About](#)[Links](#)[Search](#)

### Recently Added

[Electrical Apprentice](#)



Low voltage electrician ([more](#))

[Journeyman Steamfitter](#)



If you have ever wondered what a Woman Steamfitter looks like, this is it.  
Well here I am at REC...([more](#))

### Tags

[construction](#) [tradeswomen](#) [electrician](#) [pipefitter](#) [barefoot](#) [equine](#) [farrier](#) [stone](#) [mason](#) [Purchasing](#) [Sales](#) [Inventory](#) [Parts](#) [Manager](#)

### Tradeswomen Archives



[Chicago Union Carpenter](#)

#### We need your participation!

Help us create the first **comprehensive digital collection of stories and images by and about women in non-traditional trades.**

The Tradeswomen Archives project aims to create a living document of the history we create every day as tradeswomen.

California State University Dominguez Hills invites **you** to help us build a full record of women in non-traditional trades by [adding your stories, photos, and newsletters to the collection.](#)

### Youtube



### Social Networks

**Tradeswomen Archives** on Facebook

You like this. [Unlike](#)

Tradeswomen Archives has 269 fans



## Tradeswomen Archives Video Screenshot 1

http://www.youtube.com/watch?v=enybVEG44rU

Blackboard Academi... Facebook | Vivian Pr... Inbox - Outlook We... iGoogle California State Univ... Share This On Face... Delicious/yakel... Meli

uTube - Tell your stories

**You Tube** Search Browse Upload viviprice

**Tell your stories**

**Tradeswomenarchives** 18 videos

3:14 / 5:32 360p

**Tradeswomenarchives** — May 27, 2010 — Why post your profile at tradeswomen archives? We want to let the world know who we are in our own words...and p... **22** views

Respond to this video...

**Alanis Morissette & Cr**  
Bowersox duet 'Iron...  
65,282 views  
AmericanBestTalent

**Congressman Assaults**  
Student on Washington  
2,671,439 views  
StageRightShow

**A Day in the Life - Cor**  
Software Engineer  
58,003 views  
CareerRx

**Help Me, Ninja Libraria**  
10,112 views  
aiwlibrary

**Immigration Check Poi**  
76,947 views  
joshonthestreet1

**Transnational Tradesw**  
(1) 觀點360-64-亞洲女  
14 views  
amorfire

**Michael Specter: The c**  
of science denial  
89,070 views  
TEDtalksDirector

**MVI\_2940.AVI Fran M**  
3 views  
Tradeswomenarchives

## Tradeswomen Archives Video Screenshot 2

YouTube - Tell your stories

Tradeswomenarchives 18 videos ▾ Subscribe

**I THINK THAT YOU HAVE TO CREATE THE PERSON YOU WANT TO BE,  
AND REALLY BELIEVE YOU'RE THAT PERSON.  
BECAUSE WHEN YOU BELIEVE IT,  
OTHER PEOPLE WILL BELIEVE IT AS WELL**

3:25 / 5:32 360p CC

Tradeswomenarchives — May 27, 2010 — Why post your profile at tradeswomen archives? We want to let the world know who we are in our own words...and p... 22 views

Like Save to Share <Embed>

Respond to this video...

**Alanis Morissette & Crystal Bowersox duet 'Iron...**  
65,282 views  
AmericanBestTalent 4:01

**Congressman Assaults Student on Washington Side...**  
2,671,439 views  
StageRightShow 1:11

**A Day in the Life - Computer Software Engineer**  
58,003 views  
CareerRx 1:14

**Help Me, Ninja Librarian!**  
10,112 views  
aiwlibrary 2:59

**Immigration Check Point**  
76,947 views  
joshonthestreet1 4:34

**Transnational Tradeswomen (1) 觀點360-64-亞洲女性建築**  
14 views  
amorfire 9:40

**Michael Specter: The danger of science denial**  
89,070 views  
TEDtalksDirector 19:02

**MVI\_2940.AVI Fran Moccio 5**  
3 views  
Tradeswomenarchives 2:40



## California State University Dominguez Hills Dateline Article

> Home > UnivAdv > Dateline > Fac/Staff News > Apr. 29, 2010

# D A T E L I N E

## DOMINGUEZ HILLS

News for the CSU Dominguez Hills community



**Partnership Between Labor Studies, University Library, and National Experts Creates Archive of Women in the Building Trades**

◀ National archivists, scholars, and historians are working to create an archive of women in the building trades at CSU Dominguez Hills; more below

### FACULTY/STAFF NEWS

#### Partnership Between Labor Studies, University Library, and National Experts Creates Archive of Women in the Building Trades

Last fall, Vivian Price, assistant professor and coordinator of labor studies, and Greg Williams, director of University Archives and Special Collections, received a \$25,000 digital start-up grant from the [National Endowment for the Humanities \(NEH\)](#) for their project, "[New Approaches: Tradeswomen Archive Project](#)" (TAP). Their vision is to create a virtual museum administered through California State University, Dominguez Hills of photographs, documents, and other historical artifacts from women in the building trades.

Last month, a group of national archivists, scholars, and historians met in a symposium at CSU Dominguez Hills to discuss a second level proposal for another NEH grant to expand TAP, which is currently comprised of a [Website](#), a Facebook presence, and a physical collection that is housed in the university archives. The collection of photographs, video, oral histories, original documents, and various three dimensional materials such as union pins and patches has been growing through online contacts and contributions gathered through [TAP's Facebook page](#).

Price says that the tradeswomen who made their groundbreaking entrance into blue-collar professions in the mid-1970s are now of retirement age and are ready to donate their memorabilia to an institution for posterity – and to overcome their isolation as pioneers in male-dominated fields.

"Women are also concerned that the next generation of women and men working in the



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## Using Facebook and Web 2.0 Tools to Transform Research Methods

Vivian Price

